

ALEXANDER BORODIN

V sredney Azii

(In Central Asia)

(1880)

This "musical picture" describes a caravan journey across the steppes.

Посвящается Ф. Листу.

„Въ Средней Азии“

Музыкальная картинка для оркестра.

Музыка

А. БОРОДИНА.

Dr. H. Liszt in Verehrung
gewidmet

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für

Orchester

componirt
von

A. BORODIN.

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Boston Music Hall.

Symphony Hall.

SEASON 1902-03.

BOSTON SYMPHONY ORCHESTRA.

Mr. WILHELM GERICKE, Conductor.

XXII. CONCERT.

SATURDAY, APRIL 18, AT 8. P. M.

Programme.

- GLUCK, OVERTURE to "Iphigenia in Aulis."
- RICHARD STRAUSS, BURLESKE in D minor, for PIANOFORTE and ORCHESTRA. (First time.)
- BORODIN, ORCHESTRAL SKETCH, On the Steppes of Central Asia. op. 7.
- RAFF, SYMPHONY No. 5, in E major. "Lenore," op. 117.
PART I. HAPPINESS IN LOVE. I. Allegro.
II. Andante quasi, larghetto.
PART II. PARTING. III. March-Tempo: Agitato
PART III. REUNITING IN DEATH. (Introduction and Ballad, after G. Bürger's "Lenore")
IV. Allegro L'istesso tempo

Soloist:

Mr. HEINRICH GEBHARD.

The Pianoforte is a Steinway

SYMPHONY
GIVES SEVENTH
OF CONCERTS

Borodins' "On the Steppes of Central Asia" Played After 13 Years—Cesar Franck's Symphony in D Minor Gives Fresh Pleasure—Performance Generally Remarkable.

By PHILIP HALE.

The seventh concert of the Boston Symphony Orchestra, Dr. Mack conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Cesar Franck, Symphony in D minor, L'ist. piano concerto in A major, No. 2 (Ernest Schelling, pianist), Bor. in "On the Steppes of Central Asia"; Weber, Overture to "Euryanthe."

Borodin's orchestral sketch had not been played at these concerts for over 13 years. It should not have been per-

lected and long, for it is a stirring, almost singularly effective by reason of color and suggestiveness, grasped by the simplest means. The music was written for an exhibition of Russian representations exhibited in Russian history, but it is much more than music for an occasion. Heister's beautiful composition, the symphony of Borodin, one of his string quartets, the famous chorals and ballet music in "Prince Igor" and the sketch, one wonders if this accomplished and aristocratic chemist, often described as a "miserable" by enemies and admirers of biographical dilettantes, was not after all the most musical and imaginative member of the famous Russian group.

What shall be said of Franck's symphony at this late date? We remember the first performance here in 1880—say the symphony was considered an unusual "dramatic" how many pretensions were lent to Mr. Gerike; indeed, one would have vent so far as to call the music "marmalade." Now this symphony is enthusiastically applauded, and by some of those who were distressed if not shocked 17 years ago. Remembered horrors enlarge the admiration. There are few modern works so skillfully constructed, which at the same time are so crowded with noble and lofty thoughts, and always without stammering or unworthy expression. One may point out the wonderful manner in which thematic material is developed, the contrapuntal ingenuity. Another may marvel at the richness of the middle parts, at the mighty, elemental, sonorous bass. Still another may call attention to the vitality of the music, to the dramatic portrayal of the struggle between doubt and jubilation, to the mysterious flut-

ter and many things more besides. The first movement, with its intense concentration, is one of the great pieces of music ever written in the symphonic style. The music has been described as "marmalade" in the past, but it is now recognized as a masterpiece of modern music.

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PHALE Dec 1 1895

Программа.

Въ однообразной, песчаной степи Средней Азии впервые раздается чуждый ей напевъ мирной русской пѣсни. Слышится приближающийся топотъ коней и верблюдовъ, слышится заунывные звуки восточнаго напева. По необозримой пустынѣ проходитъ туземный караванъ, охраняемый русскимъ войскомъ. Довѣрчиво и безбоязненно совершаетъ онъ свой длинный путь, подъ охраною русской боевой силы. Караванъ уходитъ все дальше и дальше. Мирные напевы русскихъ и туземцевъ сливаются въ одну общую гармонию, отголоски которой долго слышны въ степи, и наконецъ замираютъ вдали.



Programm.

In der einförmigen sandigen Steppe Mittel-Asiens erklingen die bisher fremden Töne eines friedlichen russischen Liedes. Aus der Ferne vernimmt man das Getrampel von Pferden und Kameelen und den eigenthümlichen Klang einer morgenländischen Weise. Eine einheimische Karavane nähert sich. Unter dem Schutze der russischen Waffen zieht sie sicher und sorglos ihren weiten Weg durch die unermessliche Wüste. Weiter und weiter entfernt sie sich. Das Lied der Russen und die Weise der Asiaten verbinden sich zu einer gemeinsamen Harmonie, deren Wiederhall nach und nach in den Lüften der Steppe sich verliert.

Programme.

Dans le silence des steppes sablonneuses de l'Asie centrale retentit le premier refrain d'une chanson paisible russe. On entend aussi les sons mélancoliques des chants de l'Orient; on entend le pas des chevaux et des chameaux qui s'approchent. Une caravane escortée par des soldats russes, traverse l'immense désert, continue son long voyage sans crainte, s'abandonnant avec confiance à la garde de la force guerrière russe.

La caravane s'avance toujours. Les chants des Russes et ceux des indigènes se confondent dans la même harmonie, leurs refrains se font entendre longtemps dans le désert et finissent par se perdre dans le lointain.

„Въ средней Азии“.

Eine Steppenskizze aus Mittel-Asien.

A. Бородина.
A. Borodin.

Allegretto con moto. ♩ = 92.

2 Flauti. *ppp*

Oboe. *pp*

Corno inglese.

2 Clarinetti in A. *p cantabile*

2 Fagotti.

4 Corni in F. *p cantabile*

2 Trombe in F.

3 Tromboni.

Timpani in C. E.

Allegretto con moto. ♩ = 92.

Violini I. *divisi ppo* *solo.* *a 2.* *a 3.*

Violini II. *solo.* *a 2.* *a 3.*

Viole.

Violoncelli.

Contra-Bassi.

This image shows a page from a musical score, likely for a symphony orchestra. The score is written on multiple staves, with the following instruments labeled on the left:

- Fl. (Flute)
- Ob. (Oboe)
- Clar. (Clarinet)
- Cor. (Cor Anglais)

The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- pp* (pianissimo) in the Fl. and Ob. parts.
- pizz.* (pizzicato) in the Cor. part.
- p* (piano) in the Cor. part.
- dim.* (diminuendo) in the Cor. part.
- rit.* (ritardando) in the Cor. part.

The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The page is numbered 5 in the top right corner.

[illegible]

Cor. Ingl.

Clar.

Cor. III.

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18 19 20

This image shows a page from a musical score, likely for a symphony. The score is written for several instruments, including Flute (Fl.), Oboe (Ob.), English Horn (Cor. ingl.), Clarinet (Clar.), and Horn (Cor.). The notation is complex, featuring various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The page is numbered '7' in the top right corner. The score is written in a standard musical notation style, with staves for each instrument and a common key signature and time signature.

[illegible]

Fl.
Clar.
Fag.
P.

Fl.
Clar.
Fag.
Cor.
Tromb. Alt.
Tromb. Ten.
Tromb. Bass.
P.
mf
C

Handwritten musical score on page 9, featuring multiple staves with musical notation, including notes, rests, and dynamic markings such as *ff* and *arco*. The score includes a key signature change to D major (indicated by a sharp sign) and a time signature change to 2/2. The notation is dense, with many notes and rests across the staves.

This page contains musical notation for a 12-part choir. The notation is arranged in 12 horizontal staves, each with a clef and a key signature. The staves are grouped into three sections of four staves each, separated by large curly braces. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first section of four staves (top) appears to be for Soprano, Alto, Tenor, and Bass parts. The second section of four staves (middle) appears to be for Soprano, Alto, Tenor, and Bass parts. The third section of four staves (bottom) appears to be for Soprano, Alto, Tenor, and Bass parts. The piano accompaniment is written in the bottom two staves of each section, with a grand staff (treble and bass clef) and a key signature.

This is a page from a musical score, likely for a symphony. The page is numbered '11' in the top right corner. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Cor. ingl. (Cor Anglais), Clar. (Clarinet), Fag. (Bassoon), Cor. (Horn), Trombo. (Trombone), Tromboni. (Trombones), and a section for Cymbals (pizz. mf). The score is written in 2/4 time. The key signature has one sharp (F#). The music features various dynamic markings, including *mf* (mezzo-forte), *dim.* (diminuendo), and *pizz.* (pizzicato). A rehearsal mark 'div. arco' is present in the Cymbal section. The page shows a complex arrangement of musical staves with notes, rests, and articulation marks.

This is a page of a musical score, likely for a string quartet, featuring staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). The page is numbered '2202' at the bottom.

Cor. ingl.

Clar.

Fag.

Ob.

Cor. ingl.

Clar.
a 2.

Fag.

Cor. I. & II.

unis.

p cantabile
arco

p cantabile

unis.

p cantabile
div.

p cantabile
unis.
arco

Fl.

Ob.

Clar.

Fag.

Cor. I, II.

p cantabile

pp

sempre sul G.

p cantabile

sempre sul G.

p cantabile

Fl.

Ob.

Cor. ingl.

Clar.

Fag.

cantabile

This image shows a page of a musical score, likely for a string quartet, featuring staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score is written in a standard musical notation style, including notes, rests, and dynamic markings. The page is numbered 'F' in the top left corner.

The staves are arranged in a system, with the Violin I staff at the top, followed by Violin II, Viola, and Cello/Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' (mezzo-forte) and 'p' (piano). The page is numbered 'F' in the top left corner.

The score is written in a standard musical notation style, including notes, rests, and dynamic markings. The page is numbered 'F' in the top left corner.

Musical score for a piano and orchestra, page 45. The score features multiple staves with complex musical notation, including triplets, marcato markings, and dynamic markings like *p*, *pp*, and *cantabile*. The piece concludes with a **G** major chord.

Key markings and dynamics include:

- marcato* (multiple instances)
- p* (piano)
- pp* (pianissimo)
- cantabile* (cantabile)
- pizz.* (pizzicato)
- unis.* (unison)

The score concludes with a **G** major chord.

Fl. *sempre dimin. poco a poco*

Ob.

Cor. ingl.

Clar.

Fag.

Cor.

Timp.

sempre dimin. poco a poco

p cantabile

p cantabile

p cantabile

cantabile

p cantabile

div.

This image shows a page from a musical score, likely for a symphony. The score is written on ten staves. The first five staves are for woodwinds and percussion: Flute (Fl.), Clarinet (Clar.), Bassoon (Fag.), Cor (Horn), and Timpani (Timp.). The last five staves are for strings, with the first two staves of the string section (Violins I and II) shown. The music is in 2/4 time, as indicated by the time signature. The key signature has two sharps (F# and C#). The score includes various musical notations such as notes, rests, and dynamic markings. The woodwinds and percussion parts are mostly silent, with some notes in the Clarinet and Bassoon parts. The string parts are active, with the Violins I and II playing a rhythmic pattern. The dynamic markings include *pp* (pianissimo) and *dim.* (diminuendo). The page is numbered 11 in the top right corner.

Fl.

Clar.

Fag.

Cor. II.

4 Soli. div.

con sord.

ppp

I. Solo.

pp cantabile dolciss.

rall. e dim.

p perdendosi

pppp

pppp

pppp

4 Soli con sordini

divisi

pp perdendosi

pppp

(Born at St. Petersburg, Nov. 12, 1834; died there, Feb. 27, 1887.)

"Dans les Steppes de l'Asie Centrale. Esquisse Symphonique" was composed in 1880 for performance at an exhibition of *tableaux vivants* at the theatre of St. Petersburg on the occasion of the twenty-fifth anniversary of the Tsar Alexander II. These tableaux represented episodes in Russian history.

The work, dedicated to "Dr. F. Liszt," is scored for 2 flutes, 1 oboe, 1 cor anglais, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a pair of kettle-drums, and strings.

The score bears an explanatory preface in Russian, German, and French, and it may be thus Englished:—

"In the silence of the sandy steppes of Central Asia is heard the refrain of a peaceful Russian song. One also hears the melancholy sound of Oriental song, the steps of approaching horses and camels. A caravan, escorted by Russian soldiers, traverses the immense desert, continues fearlessly its long journey, abandons itself trustfully to the protection of the Russian warlike band. The caravan advances steadily. The song of the Russians and that of the natives mingle in one and the same harmony. The refrains are heard for a long time in the desert, and at last are lost in the distance."

This orchestral sketch was played for the first time in the United States at a *matinée* of the Philharmonic Society of Brooklyn, Theodore Thomas conductor, at Brooklyn, March 23, 1886. It was played for the first time in Boston at a Symphony Concert, Feb. 27, 1892. It was performed at a later concert, Nov. 30, 1895.

Allegretto con moto, 2-4. The first violins, divided, sustain an upper pedal-point. Under this the clarinet sings an exotic tune, which is continued by the horn. The Oriental melody is announced by the cor anglais. These melodies are finally combined in treatment.

This sketch was written while Borodin was hard at work on his opera, "Prince Igor." The libretto written by him was founded on a national epic poem, which told of the expedition of Russian princes against the Polovtsi, a nomadic folk, who invaded the Russian empire in the twelfth century, and were of the same origin as the Turks. The conflict of Russian and Asiatic nationalities delighted Borodin. He tried to live in the atmosphere of the bygone century. He read the poems and songs that had come down from the people of that time. He collected folk-songs even from Central Asia. But his friends discouraged him, and said the time for writing operas on historic or legendary subjects had passed; that it was necessary to be operative with a subject of contemporaneous interest. Some of the music of this opera found its way into his second symphony, which was produced at St. Petersburg, Feb. 2, 1877. The opera was not performed until after his death. It was completed by Rimsky-Korsakoff and Glazounoff, and produced at St. Petersburg in November, 1890. I speak of this opera because the Steppe-sketch shows the influence of Borodin's studies for his opera.

Alexander Porphyriewitch Borodin was something more than an amateur composer. On his father's side he came from the Iméretinsky princes, who formerly ruled one of the most beautiful of the ancient kingdoms of the Caucasus, boasted of their descent from King David, and claimed, therefore, the right to add the harp and the sling to their armorial bearings. While no one perhaps claims that the gift of music descended directly from the king of Israel to Borodin, it may, nevertheless, be allowed that his Oriental ancestry shaped in a large measure his musical feeling and expression. His father was sixty-two years old and his mother was twenty-five when he was born. It is, therefore, not surprising that his health was delicate. At the age of twelve years he was divided between love of science and love of music. As a child he took part in four-hand performances of the music of Haydn, Beethoven, and Mendelssohn, and he studied the 'cello and flute. His first piece, a concerto for flute and pianoforte, was written in 1847, when he was thirteen years old; and his next piece, a trio for two violins and a 'cello, on a theme from "Robert le Diable," was written directly in parts, and not in score. There were political troubles at the University of St. Petersburg at that epoch, and so his mother put him into the Academy of Medicine and Surgery, to which he was admitted in 1850. Borodin studied zealously, and passed brilliant examinations, and he pursued with special interest chemistry under the direction of Professor Zinine. All this time he cultivated music with eagerness, and often, as a young man, he would play the 'cello from seven o'clock at night till seven o'clock in the morning. He was a great admirer of German music,

and, according to his own expression, was thoroughly saturated with Mendelssohnism. His friends were German students, because he followed the wish of his mother, who feared the morals of his Russian colleagues. Nevertheless, the influence of national music had already made itself felt in his soul, and he espoused the cause of the critic Seroff, when the latter defended Glinka against all the German composers. He wrote romances, but he kept them to himself; for he realized full well that professional musicians are suspicious of amateur music, and, furthermore, he feared that his professor in chemistry would regard him as frivolous. While he was at the academy he wrote a three-voice fugue, such as are made in Germany, and also a scherzo in B minor for the piano, which is distinctly Russian in character. In 1856 Borodin was admitted as physician of the Second Hospital of the Territorial Army. Offended by the cruelty shown the serfs by some of their officers, he turned gladly again toward music, and in this year he met Moussorgsky, who, at the age of seventeen, was an army officer, a dashing young blade, with aristocratic feet and hands, pleasingly combed hair, correct nails, who liked to quote French and play selections from Italian operas. When he next saw him, in 1859, Moussorgsky had quitted the military service for the sake of making music his profession. At that time Schumann was unknown to Borodin. Moussorgsky talked to him with enthusiasm about Schumann's symphonies, played pieces of the same composer to him, and awakened in him the desire to write music of his own,—music that should be personal and at the same time national. In 1862 Borodin became acquainted with Balakireff, the father, counsellor, friend of the neo-Russian School. Balakireff, although he was two years younger, became the real and sole teacher of Borodin. He taught him harmony according to the method of Rimsky-Korsakoff, and he explained to him musical form, and the technical construction of various German works. Up to this time Borodin had considered himself as an amateur, but in 1862 he began to compose with fervor a symphony and to take music seriously.

In 1858 Borodin travelled to complete his scientific studies. He was gone three years, and spent the greater part of the time at Heidelberg in laboratory work. He visited Italy, and he was for a very short time at Paris. During this period he wrote a sextet in D major for strings without double bass, in Mendelssohnian style, for the purpose, as he said, of pleasing the Germans. This was played at Heidelberg in 1860. He returned to St. Petersburg in 1862, and was named assistant teacher of chemistry at the Academy, where he had studied. Nor did he cease to teach up to the day of his death. He instructed chiefly in organic chemistry, and he had charge of the laboratory. He made many experiments, and wrote many articles on chemistry. These articles were published in the special magazines of Russia and other countries. Among the most celebrated of his pamphlets are "Recherches sur le fluorure de benzol" (1862) and a work on "Solidification des aldéhydes." During his latter years he was especially interested in experiments for physiological and medical use, on the transformation of nitrogen bodies; and he invented a nitrometer for the volumetric determination of nitrogen in organic compounds. He was named professor of chemistry in the Academy of Forestry in 1863. He was one of the most ardent advocates of the admission of women to higher education, and he was one of the three founders of a medical school for women in St. Petersburg. A silver crown on his coffin bore this inscription: "To the founder, the protector, and the defender of the School of Medicine for Women; to the guide and the friend of the student; the female graduates from 1872 to 1887."

The first measures of the Steppe-sketch are reproduced, with other themes from his works, on mosaic with gold background behind his bust in bronze which is in the convent of Alexander Newski on a bank of the Neva.

Liszt thought highly of Borodin, as is shown not only by allusions to him in his letters, but by his treatment of him at Weimar in 1877 and at Magdeburg in 1881. He admired especially Borodin's first symphony. He wrote in 1884: "It is said that M. Lamoureux is admitting the 'Steppes' by Borodin into one of his programmes. We shall see what sort of a reception it will have. For the rest I doubt Lamoureux's venturing so soon on the Russian propaganda. He has too much to do with Berlioz and Wagner." Lamoureux produced it Nov. 11, 1888, with success.

Tschaikowsky wrote from San Remo (Dec. 24, 1877) to Mrs. von Meck a singular letter in which he reviewed the works of the then ultra-modern Russian school: "Borodin—the fifty year old Professor of Chemistry at the Academy of Medicine—also has talent, even to a very marked degree, which, however, has come to nothing on account of insufficient knowledge. Blind Fate has led him to the professional chair of chemistry instead of vital musical activity. He has not so much taste as Cui, and his technique is so weak that he cannot write a measure without the help of another."

The works of Borodin are as follows:—

Op. 1, Symphony No. 1, in E-flat. Op. 2, Four melodies: "La princesse endormie," "Mon chant est amer," "Dissonance," "La mer."

Op. 3, Four melodies: "Chanson de la forêt sombre," "Fleurs d'amour," "La reine des mers," "Le jardin enchanté." Op. 4, String Quartet No. 1, in A major. Op. 5, Symphony No. 2, in B minor. Op. 6, Paraphrases for pianoforte. Op. 7, "Dans les steppes de l'Asie centrale," orchestral sketch. Op. 8, Petite Suite for pianoforte (Au convent, Intermezzo, deux Mazurkas, Rêverie, Sérénade, Nocturne). Op. 9, Scherzo in A-flat for orchestra. Op. 10, Septain for voice and pianoforte. Op. 11, Serenata alla l'espagnola (from string quartet on the name B-la-f), by Rimsky-Korsakoff, Liadoff, Borodin, Glazounoff. POSTHUMOUS WORKS: Op. 12, String Quartet in D. Op. 13, "Le prince Igor," opera in four acts and a prologue, finished by Rimsky-Korsakoff and Glazounoff (performed at St. Petersburg, November, 1890). Op. 14, "Mélodie Arabe," for voice and pianoforte. Op. 15, Mélodie, "Dans ton pays si plein de charmes." Op. 16, "Sérénade de quatre galants à une dame," comic quartet for male voices. Op. 17, Mélodie for voice and pianoforte, "La vanité marche." Op. 18, "Chez ceux-là et chez nous," song with orchestral accompaniment. Op. 19, Two movements of the Symphony No. 3 in A minor, orchestrated by Glazounoff. Op. 20, Finale of "Mlada," opera-ballet, orchestrated by Rimsky-Korsakoff. The Symphony in E-flat was produced here at a Symphony Concert, Jan. 4, 1890, and it was played again April 7, 1900. The Quartet No. 1 was played at a Kneisel concert, Nov. 19, 1899; the Quartet No. 2 at Kneisel concerts, Jan. 21, 1895, April 11, 1898, Dec. 2, 1901.

71	Glazounoff (A.). Op. 19. Grande Etude pour 2 violons, alto et violoncelle. Réduction par l'auteur	7	3 50	No. 3. Burlesque.
3	Op. 3. 1 ^{re} Ouverture sur trois thèmes grecs pour grand orchestre. Réduction par l'auteur	4	2 —	No. 4. Prélude.
6	Op. 5. 1 ^{re} Symphonie (Majeur) pour grand orchestre. Réduction par Mme. Nadejda Rimsky-Korsakow	10	5 —	No. 5. Etude.
9	Op. 6. 2 ^{me} Ouverture sur des thèmes grecs pour grand orchestre. Réduction par l'auteur	5	2 50	29 Blumenfeld (Félix). Op. 2. 4 Morceaux
22	Op. 7. Sérénade pour l'orchestre. Réduction par l'auteur	2	1 —	No. 1. Etude (A-dur).
25	Op. 8. A la mémoire d'un héros. Elégie pour grand orchestre. Réduction par l'auteur	2	1 —	No. 2. Souvenir douloureux.
56	Op. 9. Suite caractéristique pour grand orchestre. I. a. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. IV. Pastorale. V. Danse orientale. VI. a. Elégie. b. Cortège. Réduction par l'auteur	9	4 50	No. 3. Quasi Mazurka.
67	Op. 10. 2 ^{me} Quatuor pour 2 violons, alto et violoncelle. Réduction par l'auteur	9	4 50	No. 4. Mazurka de concert.
83	Op. 11. 2 ^{me} Sérénade pour petit orchestre. Réduction par l'auteur	2	1 —	Op. 3. 3 Etudes
86	Op. 12. "Poème lyrique". Andantino pour grand orchestre. Réduction par l'auteur	3	1 50	No. 1. REb majeur (Des-dur).
91	Op. 13. "Stenka Razin". Poème symphonique pour grand orchestre. (A la mémoire d'Alexandre Borodine.) Réduction par l'auteur	5	2 50	No. 2. MI mineur (E-moll).
102	Op. 14. 2 Morceaux pour orchestre. No. 1. Idylle. No. 2. Rêverie orientale. Réduction par l'auteur	3	1 50	No. 3. LA majeur (A-dur).
125	Op. 15. 5 Novellettes pour quatuor d'archets. 1. Alla spagnuola. 2. Orientale. 3. Interludium in modo autico. 4. Valse. 5. All'ungherese. Réduction par l'auteur	9	4 50	Op. 4. Valse-Etude
123	Op. 16. A la mémoire de François Liszt. 2 ^{me} Symphonie en FA ² mineur pour grand orchestre. Réduction par l'auteur	12	6 —	Op. 6. 2 Nocturnes
104	Kopylow (A.). Op. 7. Andantino sur le thème B-la-f pour quatuor d'archets. Réduction par l'auteur	2	1 —	No. 1. (Ucnnita Magaratch.) E-dur.
113	Liadow (Anatole). Op. 19. Mazurka. Scène rustique près de la guinguette pour orchestre. Réduction par N. Sokolow	3	1 50	No. 2. Es-moll.
15	Rimsky-Korsakow (Nicolas). Op. 28. Ouverture sur des thèmes russes (REmaj.) pour grand orchestre. Réduction par l'auteur	3	1 50	114 Op. 8. Variations caractéristiques sur un thème original
19	Op. 29. Conte féerique pour grand orchestre. Réduction par l'auteur	5	2 50	47 Blumenfeld (Sigismund). Op. 2. Quasi Mazurka sur le nom B-la-f
79	Op. 31. Symphoniette (en LA mineur) sur des thèmes russes pour orchestre. Réduction par N. Artzibouchew	6	3 —	87 Op. 5. 6 Brimborions
96	Op. 32. 3 ^{me} Symphonie (en UTmaj.) pour orchestre. Réduction par N. Sokolow	10	5 —	No. 1. Au jeu.
99	Op. 34. Capriccio espagnol pour grand orchestre. I. Alborada. II. Variazioni. III. Alborada. IV. Scena e canto gitano. V. Fandango asturiano. Réduction par l'auteur	6	3 —	No. 2. Une pensée à Schumann.

No. 3. Burlesque.			
No. 4. Prélude.			
No. 5. Etude.			
29 Blumenfeld (Félix). Op. 2. 4 Morceaux	4	2 —	
No. 1. Etude (A-dur).			
No. 2. Souvenir douloureux.			
No. 3. Quasi Mazurka.			
No. 4. Mazurka de concert.			
Op. 3. 3 Etudes	3	1 50	
No. 1. REb majeur (Des-dur).			
No. 2. MI mineur (E-moll).			
No. 3. LA majeur (A-dur).			
Op. 4. Valse-Etude	2 50	1 25	
Op. 6. 2 Nocturnes	2 50	1 25	
No. 1. (Ucnnita Magaratch.) E-dur.			
No. 2. Es-moll.			
Op. 8. Variations caractéristiques sur un thème original	3	1 50	
47 Blumenfeld (Sigismund). Op. 2. Quasi Mazurka sur le nom B-la-f	1 50	75	
87 Op. 5. 6 Brimborions	2	1 —	
No. 1. Au jeu.			
No. 2. Une pensée à Schumann.			
No. 3. Un moment d'enthousiasme.			
No. 4. L'éludino.			
No. 5. Un moment sérieux.			
No. 6. A l'exercice.			
Op. 6. 2 Mazurkas	2	1 —	
120 Borodine (Alexandre). Le Prince Igor. Opéra en 4 actes avec prologue. Réduction pour piano seul par F. Blumenfeld	3	1 50	
143 Ouverture de l'opéra "Le Prince Igor" par F. Blumenfeld	3	1 50	
107 Serenata alla spagnola du Quatuor sur le nom B-la-f. Transcrit pour piano par Théodore Jadoul	1 20	60	
73 Dreyer (A. de). Op. 2. Badinage musical. 2 Morceaux (sur les touches noires)	2	1 —	
No. 1. Berceuse.			
No. 2. Burlesque.			
93 Glazounoff (Alexandre). Andante du 1 ^{er} Quatuor pour archets, Op. 1. Transcrit pour piano par Théodore Jadoul	1 20	60	
72 Op. 2. Suite sur le thème du nom diminutif russo "Sacha". Introduction et Prélude, Scherzo, Nocturne et Valse	4 50	2 25	
30 Kopylow (A.). Op. 3. 2 Mazurkas	2	1 —	
No. 1 en MI mineur.			
No. 2 en SOL mineur.			
Op. 6. Valse	1 50	75	
Op. 8. Mazurka	2	1 —	
Op. 9. Etude	1 50	75	
138 Liapounow (L.). Op. 1. 3 Morceaux	4	2 —	
No. 1. Etude.			
No. 2. Intermezzo.			
No. 3. Valse.			
35 Stcherbacheff (N.). Op. 15. Mosaïque. Album pittoresque. Morceaux détachés.	5	2 50	
No. 1. Rêverie-l'élude.			
No. 2. Orientale.			
No. 3. Elégie.			
No. 4. Guitare.			
No. 5. Valse Intermezzo.			
No. 6. L'ervénche.			
No. 7. Marionnettes.			
Op. 16. 5 Mazurkas	3	1 50	
Op. 17. Scherzo-Caprice	2	1 —	
Op. 18. Echos du passé. 2 morceaux	2	1 —	
No. 1. Souvenance.			
No. 2. Rondo joyeux.			

M. P. BELAIEFF à Leipzig.

39 Stcherbacheff (N.). Op. 19. Grande Etude en FA mineur	2	1 —	
Op. 20. 2 Préludes (Chasse neige — Presto agitato) en SI bém. mineur	1 50	75	
Op. 21. Pages intimes. 3 Simili-Valses	2 50	1 25	
Op. 22. "Allegro appassionato." Impromptu-Etude	1 50	75	
Op. 23. 3 Idylles	3	1 50	
No. 1. L'étoile du berger.			
No. 2. En passant l'eau.			
No. 3. Songerie dans les bois.			
Op. 25. Les Solitudes. 3 "Andante Interludia"	3	1 50	
No. 1. Méditation.			
No. 2. Soir d'été.			
No. 3. Clair de lune.			
Op. 26. Fantaisies-Etudes (formant suite)	6	3 —	
16 Wihol (Joseph). Op. 1. Sonate	3	1 50	

Musique d'Opéra.

БОИ ОДИНЪ (А. И.). Князь Игорь. Опера въ 4 действияхъ съ прологомъ. Слова А. И. Бородина.
Borodine (A.). Le Prince Igor. Opéra en 4 actes avec prologue. Paroles de A. Borodine. Traduction de Mme Alexandroff.
Borodin (A.). Fürst Igor. Oper in 4 Aufzügen mit Prolog. Text von A. Borodin. Deutsch von Mme Alexandroff.
Partition d'orchestre net 240 — 120 —
Parties d'orchestre net 180 — 90 —
Violon I, Violon II, Viola à net 12 — 6 —
Violoncelle et Basse net 12 — 6 —
Parties de chœur: Soprano, Contralto Tenor, Basse à net 240 120
Les 10 Soli net 60 — 30 —
Réduction pour Chant et Piano net 30 — 15 —
{ Отдельные номера для пѣнія съ форте-пиано.
Morceaux séparés pour Chant et Piano

ПРОЛОГЪ. — PROLOGUE.

1. Интродукция	5	2 50	
Introduction			

АКТЪ 1^а. — ACTE 1.

2. b и c) Речитативъ и пѣсня Владимира Галицкого и Речитативъ и хоръ b et c) Récitatif et Air du prince Gâlitzky et Récitatif et chœur	1 50	75	
f) Княжамъ пѣсня	1 50	75	
g) Чансонъ pour célébrer le prince Gâlitzky	1 50	75	
3. Ариозо Ярославны	1 50	75	
Arioso d'Jaroslawnia			
4. Сцена Ярославны съ дѣвучками	2	1 —	
Scène. Jaroslawnia et des filles du peuple			

АКТЪ 2^а. — ACTE 2.

7. Хоръ половецкихъ дѣвучекъ	1	50	
Chœur de jeunes filles polovtsiennes			
9. Каватина Кончаковы	1	50	
Cavatine de Koutchakôvna			
11 и 12. Речитативъ и Каватина Владимира Игоревича и Дуэтъ его и Кончаковы	2	1 —	
Récitatif et Cavatine de Vladimir Igorevitch et son duo avec Koutchakôvna			
13. Ария князя Игоря	1 50	75	
Air du prince Igor			
15 и 16. Ария Кончака и Речитативъ	2	1 —	
Air de Koutchak et Récitatif			
17. Половецкая пляска съ хоромъ	4	2 —	
Danse polovtsienne avec Chœur			

Catalogue de Musique du fonds de M. P. BELLAIEFF à Leipzig.

№			№			№		
АКТЪ 3а. — АСТЕ 3.			57 БЛУМФЕЛДЪ (Сигмунд). Соп. 3.			31 Sokolow (N). Op. 1. Cab. I. 4 Melod.		
164	19	Искья хата Контчак	150	75	5 Романсы	3	150	1.
165	23	Трио. Контчакъ, Владимир и Игоръ	2	150	1. „Я пишу за ароматомъ			2.
АКТЪ 4а. — АСТЕ 4.			58 Blumenfeld (Sigmund) Op. 4. 5 Lieder			Sokolow (N) Соч. 1. Романсы на слова Пикитина. 1-ая тетрадь (для среднего голоса)		
166	25	Платье Яролавна	150	75	6 Романсы	3	150	1.
167	26	Уоръ	1	50	1.			2.
168	27	Дуэтъ Игоря и Яролавна	250	125	2.			3.
169	28	Песня гудачковъ	1	50	3.			4.
170	29	Заключительный хоръ	4	2	4.			5.
Chant et Piano.			59 БЛУМФЕЛДЪ (Феликс). Соп. 5. 5 Романсы			32 — 2-я тетрадь (для среднего голоса)		
134	Antipow (C.). Op. 4. 3 Melodies Translation de M ^{re} Alexandroff	2	1	1	1.			2.
АНТИПОВЪ (К. А.). Соп. 4. 3 Романсы			135 Borodine (Alexandre). Mélodie arabe (Arabische Melodie). Paroles de A. Borodine. Traduction de M ^{re} Alexandroff			33 — 3-я тетрадь (для низкого голоса)		
1	„Dans ta tristesse habituelle“. Paroles d'A. Tolstoi				1.			2.
2	„Le chagrin violent“. Paroles d'A. Tolstoi				2.			3.
3	„La Georgie est pleine d'ombres“. Paroles d'A. Pouchkine				3.			4.
44	Blumenfeld (Sigmund) Op. 1. 5 Melodies. Version française de V. Dwelshauvers et A. de Gourghenbekoff	3	150	150	45 ПУЧКИНЪ (П. В.). Соп. 24. 6 Романсы на слова Гр. А. Толстого			1.
БЛУМФЕЛДЪ (Сигмунд). Соп. 1. 5 Романсы			137 — Melodie. Paroles de A. Pouchkine. Traduction de M ^{re} Alexandroff			140 Borodine (Alexandre). Sérénade de quatre galants à une dame. Quatuor comique. Paroles de A. Borodine. Traduction française et allemande de M ^{re} Alexandroff. Partition et parties séparées		
1	„На душистою нѣтъ сарени“. (В. Крестовского)				1.			2.
2	„Je ne sais être belle: „Je le sais bien que je suis belle“. (W. Krestowsky)				2.			3.
3	„Victime des soucis humains“. (A. Tolstoi)				3.			4.
4	„Amour perdu: „La steppe déserte“. (Imité de Richopin)				4.			5.
5	„Le songe: „Je rêvai“. (Nékrassoff)				5.			6.

Pour 4 voix d'hommes.



